

"Man-Woman-Marriage" has dramatic theme of woman's faith

The birth and growth of woman's faith through all the ages is the striking note which Allen Holubar has hit for this stupendous production. He glimpses it in wide panoramas of strife, in more intimate snatches of the home-life of today, and he traces a triumph of Mother-Right for our women just as the Amazons of old.

CAST OF CHARACTERS

VICTORIA	DOROTHY PHILLIPS
The Father	Ralph Lewis
The Mother	Margaret Mann
David Courtney	James Kirkwood
Schuyler	Robert Cain
Henshaw (The Political Power)	J. Barney Sherry
Bobo (The Little Charmer)	Shannon Day
Milly	Frances Parks
Jerry	Emily Chichester

Dance produced by Marion Morgan

Plot and Theme of the Story

Costly, gorgeous and brilliant "Man-Woman-Marriage", the drama-eternal, depicts Woman throughout the Ages. In scope of achievement and richness of presentation it sets new standards. In theme of universal appeal it reveals the changing phases of the human condition since the dawn of history. Its magnificent sweep crystallizes the story of Woman from the same period to today.

Its dominant note is Faith. Faith in the fact of Woman that right must conquer might. That love will find a way to overcome the malignant forces which have robbed her of the rewards of her love, devotion and striving for the better things of life. It shows how in the crucible of time Woman has worked out her own salvation. It traces the ascendancy of the sex through the opalescent haze of mythology, down through the centuries to the present. It depicts courtship, marriage and the fiery furnace of inevitable misunderstandings which occur when man, power and alienation estrange the man from his life partner, Woman.

Throughout this story of the ages, the same principals play the parts of lovers, husband and wife, "the man and the woman."

Dorothy Phillips is the woman and James Kirkwood the man. The drama opens and closes in the present but in between come the stone age, the Roman and the mediaeval, admitting of scenes in which thousands of players sweep across the vision. The transition of the lives of David, the man, and Victoria, the woman, from the present into the remote past is accomplished with that "art which conceals art". Thus the spectator witnesses the various reincarnations as if he were turning over Life's pages. David, whether in the present facing life's ideals yet succumbing to temptation, or, as Constantine, the pagan emperor, converted to right by the Christian slave, is one and the same, while Victoria, representing Woman, steadily gains place and power through the years by virtue of the highest attributes of womanhood. A thousand colorful incidents dovetail into this mosaic of the screen, this drama-eternal "Man-Woman-Marriage."

SYNOPSIS

Victoria, a girl with dreams of romance, is forced by her father to accept as a suitor Schuyler, whom she dislikes. She meets David, to whom she is immediately attracted, feeling that in a previous incarnation, she and David have met and been lovers. Secretly she visits David, who is an attorney and engaged in humanitarian work. She asks to share his work and he consents. Meanwhile Victoria's father insists that she marry Schuyler. To her comes a dim memory of having lived once before and of being given in marriage as wife to a dissipated old man of the Fourteenth century, but the intervention of her knight, who of course was David, saves her.

Awakening from the vision, she telephones to David, who is just in time to rescue her from a marriage with Schuyler. He and Victoria are married and agree that David is to keep up his humanitarian work with Victoria as helpmate. When their first child is born a visualization of the time when women ruled came to Victoria. Always she and David figure in her dreams. After one year of marriage came misunderstandings, David longs for wealth and sacrifices his principles in the attempt to get it. Victoria tries through faith and truth to keep him straight. But another woman comes into David's life and Victoria sees the futility of struggling further. David and Victoria separate. Later she is nominated for the Senate, and wins, whilst David fails of re-election, and is sent to prison as a grafter. Victoria brings to him in his hours of suffering the symbol of their first love. She remembers the dawn of faith in her reincarnation during the Roman Centuries when David was Constantine and she was a Christian slave, who, through her power of prayer, converted the pagan world to Christianity. So now in their present reincarnation they are again united.

Dorothy Phillips Becomes Screen's Greatest Actress

The superb acting of Dorothy Phillips in "Man-Woman-Marriage", Allen Holubar's famous Associated First National production, now playing at the Theatre, has placed Miss Phillips so far in the forefront of the world's best cinema stars that

These biographical reviews of the careers of the players, and the parts they play, will make useful copy for newspaper and magazine programs.

Allen Holubar Reaches Forefront Of Directors

"Man-Woman-Marriage", the famous Allen Holubar-First National production, now playing at the Theatre, has not only created a sensation among moviegoers, but has startled the producer and of the picture industry.

Barney Sherry Screen's Best Known Heavy

The man who is "captain of his soul" has naught to fear when entering the political arena, but the man who submerges his own individuality for monetary gain had best keep out of the political morass. This is the lesson taught by J. Barney Sherry's excellent portrayal of "Henshaw" in Allen Holubar's Associated First National drama-eternal, "Man-Woman-Marriage", starring Miss Dorothy Phillips at the Theatre.

As the master mind of corrupt politics—the man who plays safe through weaker characters—Sherry gives an excellent idea of what happens in politics when voters fail to take advantage of the ballot after deep study of political situations, and political machines. Sherry's work is one of the outstanding features of this magnificent screen story though his role excites no sympathy from the audience.

Sherry is known as one of the best "heavies" and character actors of the screen and has done remarkable work in such productions as: "Civilization", "Little Women", "The River's End" and "The Forged Bride."

Cain Wins Sympathy Despite His Wariness

Robert Cain's portrayal of "Schuyler" in Allen Holubar's famous First National production, "Man-Woman-Marriage", starring Dorothy Phillips at the Theatre, is an excellent one and is as interesting as it is of the type, which Cain repeats.

Schuyler is the dominated man who takes marriage lightly and who looks upon only the superficial qualifications of women. Three times married and still groping in the dark for marital happiness, Schuyler becomes a rude and the object of ridicule to right-thinking people.

Cain portrays a character who is feared in the early part of this great production, but the very humaneness of the role soon wins into a part to be looked upon with scorn for the character's weakness but admiration for the artist's convincing work.

Cain's work on the legitimate stage will long be remembered in such plays as: "The Mistletoe", "The Blue Mouse" and "The Man of the Hour." He has won fame as a cinema artist in such productions as: "Men", "The Death of a Salesman", "Secret Service", "Paid in Full" and "Male and Female."

Ralph Lewis Plays Father To Star

Despite the handicap of an unsympathetic role in Allen Holubar's Associated First National production, "Man-Woman-Marriage", the work of Ralph Lewis, as the father of the charming Dorothy Phillips, cannot fail to win the admiration of the most critical audience.

Lewis received his education at Northwestern University and embarked upon a legitimate stage career in musical comedy and repertoire work. He won early recognition for his outstanding work with Wilton Lackaye, Jack Hackett and Julia Marlowe, following four years of vaudeville Lewis left the footlights for the motion picture studio.

Probably the best work on the screen before his role as father in "Man-Woman-Marriage" was his

MARK

STRAND

A NATIONAL INSTITUTION 80 WAY AT 47th ST. JOS. PLUNKETT

The greatest love story of the Ages springs powerfully, tenderly from —
Story, Drama, and Direction by
ALLEN HOLUBAR'S DRAMA-ETERNAL

"A Mighty Milestone in Motion Pictures" Presented by *Albert A. Kaufman* starring **DOROTHY PHILLIPS**

MAN

WOMAN

MARRIAGE

WOMAN FAILING

WOMAN UPRISING


You'll see her as WOMAN FAILING—
 —the mate of a cave-man fierce in her love,
 —the gorgeous Amazon ruling by Mother-Right.

You'll sob with her as WOMAN FAILING—
 —the slave girl weeping midst barbaric beauties of Pagan Courts,
 —the helpless bride of mediaeval days.

You'll cheer her as WOMAN UPRISING—
 —the girl mother of today, fighting again the battle of her sex, routing evil forces, struggling from the man-shackles of marriage to a new triumph of Mother Right.

Told in a Thousand Scenes of Drama, Smiles, Thrills, Vast Panoramas and Intimate Insights Unparalleled in Motion Pictures.

Thousands of Players!
 Thousands of Horses! Wild Animals!
 New Screen Wonders!



9

UNFORGETTABLE REELS
 Thrills—Smiles—Pleasure
 A First National Attraction



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Dorothy Phillips Becomes Screen's Greatest Actress

The superb acting of Dorothy Phillips in "Man-Woman-Marriage", Allen Holubar's famous Associated First National production, now playing at the Theatre, has placed Miss Phillips so far in the forefront of the world's best cinema stars that there is little doubt that fandom will accord her tribute as the screen's greatest dramatic actress.

Until the advent of Miss Phillips in independent productions movie fans have been prone to classify the screen stars for some particular type of acting. One has excelled in emotion, another in comedy and others along various intermediate lines, but the sublime work of dainty Dorothy Phillips in a picture abounding with dramatic situations of all classifications has placed her in a class which embraces all the finer points accorded to her screen sisters.

Those who have watched the artistic growth of this star have realized that it was always in the stories of Allen Holubar and under his direction that she excelled. In "The Heart of Humanity", Miss Phillips first convinced the movie-going public that she was on the road to superlative stardom. In "The Right to Happiness" she took advantage of each situation to display her great ability as an actress, but it was not until she was furnished with a vehicle of still greater possibilities that she reached the peak of screen art.

Born and reared in Maryland where she was schooled in a convent, this brilliant star began her legitimate stage career in a Baltimore stock company. From there she went to New York where she appeared as "Modesty" in Henry W. Savage's production of "Everywoman". For two seasons she was leading woman of "Mary Jane's Pa" and she might have been upon the stage yet had it not been for the fact that she spent one summer vacation playing leads for Essanay in Chicago. Her work there encouraged her to leave the stage and take up screen acting as a career.

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Kirkwood Notable Support To Dorothy Phillips

No stronger lead an actor could have been found than Dorothy Phillips in Allen Holubar's Associated First National production "Man-Woman-Marriage". She is the heroine of a hundred romances, and her great ability and her great character made her peculiarly fitted for the role of David Courtney, next to Miss Phillips the hardest role of this magnificent super-drama.

Throughout the various episodes and many retrospective scenes of "Man-Woman-Marriage", Kirkwood has proved his great histrionic talent. As the great hero, who was the first man to star in the early motion picture, and as the corrupt politician, he has played the most sympathetic and the most pitiful of the American people. Kirkwood's many years of experience on the legitimate stage predestined him to be one of the foremost men of the screen. In the pioneer days of the motion picture Kirkwood left the stage for a screen career. He first came into prominence in the silent drama in the days of the old Biograph. Since that time he has played leads in many of the best films produced.

He will long be remembered for his work in "Eve's Daughter", "The Luck of the Irish", "In the Heart of a Fool" and in "In the Wrong". He was leading man with Mary Pickford in "The Eagle's Mate" also lead in "The Branding Iron", "The Scoffer" and "Forbidden Fruit."

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"Man-Woman-Marriage", the famous Allen Holubar-First National production, now playing at the Theatre, has not only created a sensation among moviegoers, but has startled the producing end of the picture industry. Those who long ago prophesied that Allen Holubar would some day set the pace in the ranks of director-authors are convinced that that producer has far eclipsed even their expectations.

With "Man-Woman-Marriage", Allen Holubar has become one of the greatest directors now producing feature pictures. His for detail and his ability to create and to reproduce human interest upon the screen have made his success two-fold.

Seven years ago Holubar was well known as a leading man of the legitimate stage. From the legitimate he went to the silent drama where he appeared but once—in Jules Verne's "Twenty-Thousand Leagues Under the Sea." Since that time he has spent every minute of his life in training for the production of such super-films as "Man-Woman-Marriage."

Picture fans will remember him as the author-director of such master films as "The Heart of Humanity", and "The Right to Happiness." Each of these productions was a success, but in none did Allen Holubar have the freedom to give his great ability the fullest scope. "Man-Woman-Marriage" is his first independent production—the first great picture he has had the opportunity of producing unhampered by management other than his own.

Mr. Holubar's knowledge of drama, history and human nature and his ability as an executive and an artist are the foundation stones upon which he has built his directorship.

Cain Wins Sympathy Despite His Vain

Robert Cain's portrayal of "Schuyler" in Allen Holubar's famous First National production, "Man-Woman-Marriage", at the Theatre, is an excellent example of the type, which Cain repeats in his other work.

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Probably the best work on the screen before his role as father in "Man-Woman-Marriage", was his character portrayal in "Jack and the Beanstalk", "Talk of the Town", "The Hoodlum", "When the Clouds Roll By" and "Common Sense."

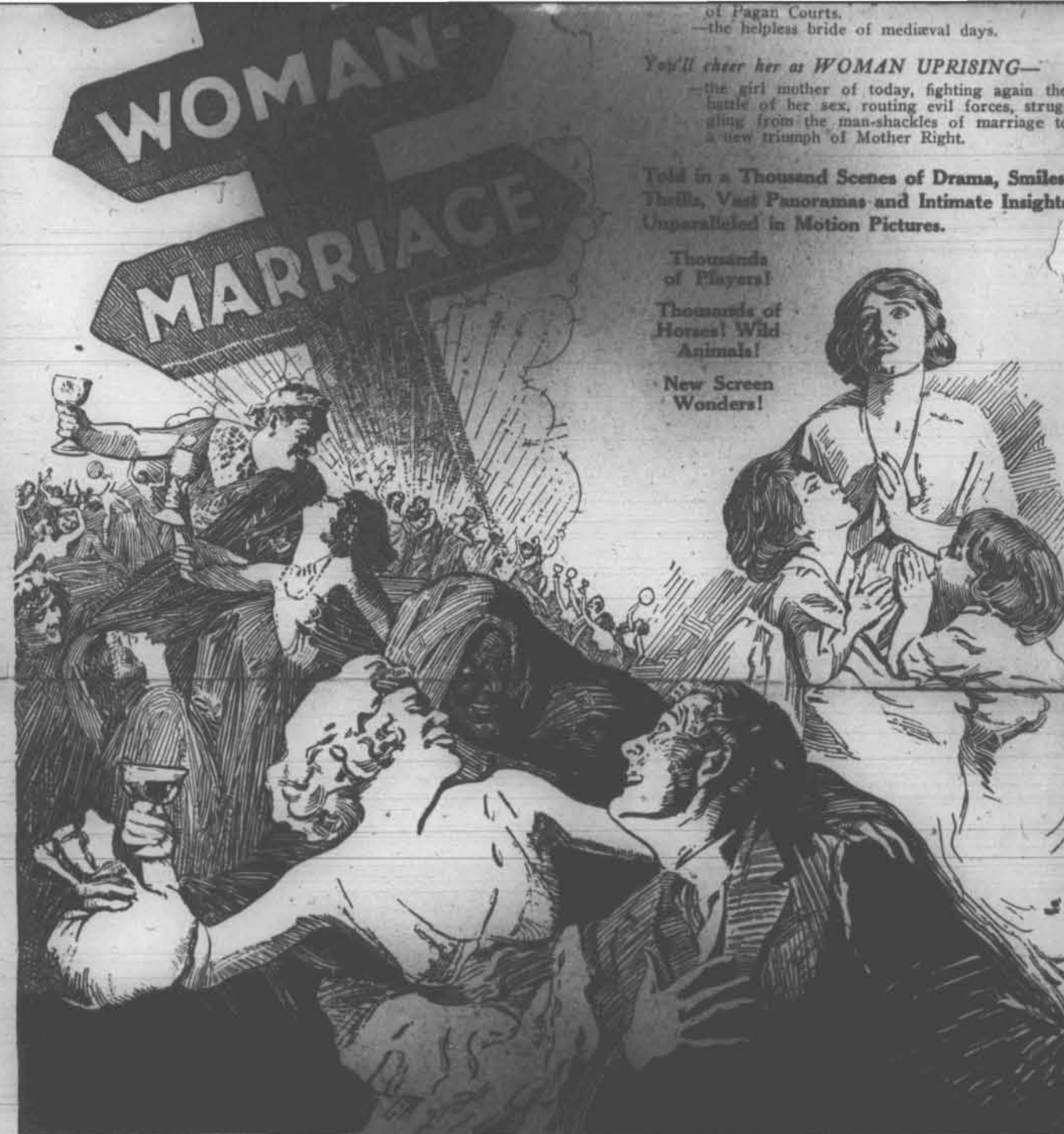
"Mother Of Movies" Is Mother Still

Margaret Mann, who is part of Dorothy Phillips' part in "Man-Woman-Marriage", when Holubar's Associated First National drama eternal, dealing with the evolution of woman, was absolutely devoid of stage or screen experience until chosen by Director Holubar to play the mother role in his "Heart of Humanity", one of the few big productions dealing with the late war.

Mrs. Mann was born in Aberdeen, Scotland, in 1869. At the age of twenty-two she left Scotland and went to South Africa where she remained until the outbreak of the Boer War. She came to Los Angeles in 1915, and by a chance meeting Holubar discovered she was just the type he desired in his first big production starring Dorothy Phillips.

She did such splendid work in "The Heart of Humanity" that she was chosen for a prominent part in "The Right to Happiness", Holubar's second super-feature, and was again cast as Miss Phillips' mother in "Once to Every Woman."

In making up the cast of "Man-Woman-Marriage", Mr. Holubar felt she was the ideal type to portray the part of the mother of the girl Victoria, the role assumed by the star.



9 UNFORGETTABLE REELS
Thrills—Smiles—Pathos—A First National Attraction

Scatter a teaser on every page Start in early with these slides

<p>Cut No. 19</p> <p>Mother-Right</p> <p>Watch for it</p>	<p>Cut No. 18</p> <p>Thousands Of Players, Horses, Wild Animals</p> <p>Watch for it</p>
<p>Cut No. 17</p> <p>Love, Romance, Pathos</p> <p>Watch for it</p>	<p>Cut No. 16</p> <p>Drama and Heart Appeal You'll Never Forget</p> <p>Watch for it</p>
<p>Cut No. 15</p> <p>Barbaric Beauties Pagan Dancers</p> <p>Watch for it</p>	<p>Cut No. 14</p> <p>Nine Mighty Reels</p> <p>Watch for it</p>

A Mighty Milestone in Motion Pictures. 9 Big Reels

**To-day
you'll
see - - -**

- the screen's newest marvel.
- a wonderful romance of Mother-Right.
- the love of a woman endure through the ages, while the love of a man is reckoned only in hours.
- You'll see thousands of women ride barebacked into battle, clad only as the Amazons of old.
- You'll see the barbaric beauties of pagan courts, and the life of the men and women who rule today.

ALBERT A. KAUFMAN presents
ALLEN HOLUBAR'S
DRAMA-ETERNAL, starring
DOROTHY PHILLIPS

Something too great for
comparison with anything
that has gone before.

**9 AMAZING
REELS**

A FIRST NATIONAL
ATTRACTION



Thrilling!
Inspiring!
Amazing!

Sensation Created By Mighty Film

(Publish this Prepared Review the Morning After You Open With "Man-Woman-Marriage")

"Man-Woman-Marriage", presented at the Theatre yesterday created a furore. It is said to have cost half a million dollars to produce and that over five thousand people appear in the scenes.

Much has been written about this remarkable superdrama and much was expected and that it fulfilled every expectation was evidenced by the breathless interest with which it was witnessed and the frequent salvos of applause which greeted its amazing sequence of brilliant and colorful pictures.

Dorothy Phillips is the star and ascended new heights in her truly wonderful interpretation of Victoria. Great credit is due Allen Holubar the director-author. His masterly skill and creative genius brought home to one.

The picture is presented by Albert A. Kaufman and is a First National attraction.

For stories with such spectacular splendor have held such a depth of heart interest or wealth of detail. Yet at no time do even the most gorgeous scenes draw one's attention from the thrill of the story which they so eloquently illustrate.

The story is of universal appeal. It has been pronounced by literary critics to be amazing in the magnitude of its theme.

It traces the ascendancy of through the opalescent mythology and the confusion of the medieval period amazing whirl of the modern customs and habits are contrasted in this end-drama of "Man-Woman-Marriage" through the ages past.

On the screen's early days, girls stars because of physical beauty. It was not so much a matter of talent. Today great actresses demand a star with talent, acting, personal magnetism and almost undefinable character. "Man-Woman-Marriage" combines all these in a story with a plot, punch, light lesson and new screen appeal. It entertains, it stamps an indelible impression upon the mind, it creates a desire to see more pictures of its remarkable calibre.

The director lost no opportunity in bringing out the ablest work of star by the most human depiction. Miss Phillips is splendidly supported by James Kirkwood and excellent cast of noted picture players. Photography, lighting, sets, technical direction, costumes and gorgeous settings superbly in keeping with the general tone of this magnificent production.

Bucquet Took the Hint

Motion pictures undoubtedly have an influence on the minds of their audiences, but now comes a case where a production influenced one of the men who helped to make it.

Harry Bucquet, assistant to Allen Holubar in the making of the big special "Man-Woman-Marriage" for First National release, dashed away to marry Louise DeFremery Howard, one of the prominent society girls of Oakland's well known suburb. Immediately on the completion of the picture, Allen Holubar was the best man and Dorothy Phillips, the star of "Man-Woman-Marriage", acted as matron of honor.

The Chimp's Hit

A heavy wig worn by Dorothy Phillips in the caveman era of "Man-Woman-Marriage", the famous Allen Holubar First National attraction now at the Theatre, probably saved that dainty artist's life when Lou Martin, a trained chimpanzee, burst a heavy net from the top of a wig and struck the actress on the head with sufficient force to knock her down. What happened next was the matter of a few minutes. The actress was taken to the hospital and after a few days' treatment returned to the theatre.

Unprecedented Array of Ticket-selling ACCESSORIES

Obtainable on application to any First National Exchange.

M. Leone Bracker's famous posters as illustrated on the front and back pages of this press sheet.

Two Styles of One-Sheets.
Two Styles of Three-Sheets.
Two Styles of Six-Sheets.
One Twenty-four-Sheet.

Special Lobby Display—The Most Striking Yet Presented With Any Film Production.

Set of seven reproductions of M. Leone Bracker's poster designs, executed in sepia and a second tone, without poster lettering and with only a small descriptive panel in one corner.

Size—30" x 40". Framed or unframed.

Set of twenty-four 11" x 14" sepia lobby photographs, with full descriptive lines.

Set of two 22x28, lobby photos colored.

Special Art Etchings For Sale by Art Dealers, Drug Stores, Notion Stores, Book and Department Stores.

These three engravings from the designs by Mr. Leone Bracker are presented as works of art. They are 14" x 22", and do not contain anything in the nature of advertising copy, but are prepared for framing and use as home decoration. Accompanying them is another card to be used as a selling card by the merchants who place these unusual pictures on sale at 25 cents each.

They can be obtained through the First National Exchanges and should be distributed to stores on a sale or return basis. The Bracker designs have been a topic of wide conversation in art circles and are of such popular appeal that they should have a big sale. The additional advantage to the exhibitor is that their display in the windows of stores selling them will have a direct publicity value for the picture.

Herald:

Special big show style.

Window Card:

14" x 22", printed in two colors.

Slides:

Four glass slides incorporating unusual and striking designs in full color.

Special Trailer—200 feet long.

A powerful selling argument presented attractively from the screen. Just enough of it to whet public appetite and centre their interest on the big coming attraction.

Accessories:

Music cue sheet.
Set of Press Photos.
Set of Star Photos.
Set of Stills from Bracker designs for use in newspapers and advertisements.
Special mat of mailing card as illustrated in this press sheet.



Scene from the Amazonian Battle in "Man-Woman-Marriage"

Catch Lines

Vast scenes ablaze with drama, soft flashes sweet with smiles, vibrate on the heart chords in "Man-Woman-Marriage."

A Romance of Mother-Right told from a Woman's Heart.

The drama of every woman's Yesterday, Today and Tomorrow.

It builds a bridge to happiness across the gulf of sex-antagonism.

The Screen Art at last a Fine Art. "Man-Woman-Marriage" makes it so.

Not its thousands of players, not its barbaric beauties, not its pagan dancers, not its massive scenes, not its sweeping panoramas make it great. They are but a background for its triumphant theme of Mother-Right.

A mirror of the hopes, the loves, the instincts of all womankind.

Beautiful beyond conception. Thrilling beyond anticipation. Outspokenly dramatic beyond comparison.

Five dramas told in one—threaded through the ages with the cord of woman's love and woman's faith.

Nine acts—just nine—and even they don't seem enough.

THE MOTIVE OF A MASTERPIECE

Throughout all the years since the dawn of time
We have lived and loved—we two.
We have laughed and cried
We have lived and died—we two.

PROGRAM READER

(For insertion in your program, use and return to the First National Exchange.)

With more than thirty years of experience in the presentation of "Man-Woman-Marriage", the biggest motion picture of the year, at this theatre, we are proud to present this First National attraction directed by Allen Holubar and starring Dorothy Phillips. This production is a masterpiece of the screen.

The Year's Biggest!
Now at the

Circle

A Mighty Milestone
in Motion Pictures



A Wonderful Romance
of Mother-Right!

Allen Holubar's
Drama-Eternal, Starring
DOROTHY PHILLIPS

Cut No. 3



It touches the heart and soul

RIALTO
FIRST WITH FIRST NATIONAL PICTURES

The Wonder Play of a Thousand Delights

WOULD you look into the heart of a woman and see the hopes of Mother-Right beating there, and the love-springs that women of all ages have held for their mates?

WOULD you look into the heart of a man and see only mockery for a trusting wife and the pillage-traits of men since the world began?

Then see—

**ALLEN
HOLUBAR'S**



ALBERT A. KAUFMAN presents
ALLEN HOLUBAR'S
DRAMA-ETERNAL, starring

DOROTHY PHILLIPS

Something too great for
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**9 AMAZING
REELS**

A FIRST NATIONAL
Attraction



The Year's Biggest!
Now at the

Circle

A Mighty Milestone
in Motion Pictures



Cut No. 15

**Allen Holubar's
Drama-Eternal, Starring
DOROTHY PHILLIPS**

The greatest love story of the

Age—told in the story of a woman
girl in pagan courts; in the cry
of a gorgeous Amazon; in the
smiles of a mediaeval bride; and
in the heart-throbs of the women
of today, fighting for Mother-
Right in a world of Man-pillage.

Thousands of Players—
Horses—Wild Animals—
Wonderful Scenes

BIG REELS
A First National
Attraction

A Wonderful Romance
of Mother-Right!

**Allen Holubar's
Drama-Eternal, Starring
DOROTHY PHILLIPS**

Cut No. 5



It touches
the heart
and fires
emotion.



A MIGHTY
MILESTONE
IN
MOTION PICTURES



9 AMAZING REELS
with thousands of players, horses,
wild animals, vast scenes and
intimately dramatic insights.

STRAND

Come to matinees
and avoid
night crowds.

TODAY

ALBERT A. KAUFMAN
PRESENTS
**ALLEN HOLUBAR'S
Drama-Eternal**

STARRING
DOROTHY PHILLIPS
A FIRST NATIONAL
Attraction



"MAN-WOMAN-MARRIAGE"

Cut No. 20

RIALTO
FIRST WITH FIRST NATIONAL PICTURES

The Wonder Play of a Thousand Delights



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Then see—

**ALLEN
HOLUBAR'S
Drama-Eternal
Starring
DOROTHY
PHILLIPS**

Presented by Albert A.
Kaufman
from the play
by Olga Linek Schott.



A FIRST NATIONAL
Attraction

Cut No. 7

9 UNFORGETTABLE REELS 9
that sweep with emotion, drama, smiles, tears,
and the vastest scenes ever screened.

...from the story which they so en-
ly illustrate.
...story is of universal appeal.
...pronounced by literary
o be amazing in the magni-
its theme.
...aces the ascendancy of
through the opalescent
mythology and the confus-
ity of the medieval period
amazing whirl of the mod-
Customs and habits are
y contrasted in this en-
drama of "Man-Woman-
" through the ages past.
...screen's early days, girls
stars because of physical
de. It was not so much
n of talent. Today great
...demand a star with talent
acting, personal magnetism and
almost undefinable character-
called screen personality.
...n-Woman-Marriage" combines
nce a story with a plot, punch,
ightly lesson and new screen
s. It entertains, it stamps an
ible impression upon the mind,
eates a desire to see more pic-
s of its remarkable calibre.
...he director lost no opportunity
bring out the ablest work of
star by the most human de-
Miss Phillips is splendidly
orted by James Kirkwood and
excellent cast of noted picture
ers. Photography, lighting,
cts, technical direction, costum-
and gorgeous settings superbly
o the general tone of this
ficent production.

**"n-Woman-Marriage"
Scores Triumph**

(Pul- this Prepared Review the Morning
A You Open With "Man-Woman-
Marriage")

T most costly and gorgeous
rama ever seen on the screen
..... Theatre came there
ght. It is the much-heralded
Woman-Marriage" starring
y Phillips, directed by Allen
ar and presented by Albert
ufman. It is an Associated
National Pictures, Inc., at-
n.

Care ful estimate is given to all
nder pictures of the past in
ming this new production
crowning brilliant in the
diaden t of the screen.

Fron the gorgeous retrospective
depicting the progress of
and the world to the stir-
nghts and depths of the
modern story, Dorothy Phillips
e acknowledged as an ac-
shed artist of the shadow

Next to Miss Phillips' splendid
al of the difficult role must
lited Allen Holubar's story
sterful direction. The star's
station of the various emo-
lled forth excites not only
ion for her own talent but
genius of Allen Holubar
ote and directed this screen
epic.

In b ad strokes Allen Holubar
has p woman
bles

ly at the man who had with
cles rolled such a stone be-
fore opening that no other man
could remove it.

Then into the consciousness of
womanhood came a knowledge of
power, and Holubar has given to
the screen a graphic understanding
of the Amazons, the women who
mythology tells us hurled them-
selves into battle and followed
Hippolyte, their queen, to death.

The medieval period found an-
other feminine psychology to inter-
pret for the screen. In scenes of
"Man-Woman-Marriage" which are
laid in the middle ages, Holubar
depicts the woman who was con-
tent to stay in the moated castle
and embroider the saddle-cloth that
would be used by her lord and
master in battle.

To choose a modern woman for
the modern type, was a difficult
problem. Each woman is different
yet identical. Holubar selected
for Miss Dorothy Phillips' modern
role the part of the wife of a
senator and put her into the mael-
strom of frenzied politics and set
her a guide over the destiny of her
husband.

Four different women of four
widely separated eras of evolu-
tion: each typifying the times she
lived in, yet, each alike.



Scene from the
Amazonian Battle in "Man-Woman-Marriage"

Catch Lines

Vast scenes ablaze with drama, soft flashes sweet with smiles,
vibrate on the heart chords in "Man-Woman-Marriage."

A Romance of Mother-Right told from a Woman's Heart.

The drama of every woman's Yesterday, Today and Tomorrow.

It builds a bridge to happiness across the gulf of sex-antagonism.

The Screen Art at last a Fine Art. "Man-Woman-Marriage"
makes it so.

Not its thousands of players, not its barbaric beauties, not its
pagan dancers, not its massive scenes, not its sweeping
panoramas make it great. They are but a background for its
triumphant theme of Mother-Right.

A mirror of the hopes, the loves, the instincts of all womankind.

Beautiful beyond conception. Thrilling beyond anticipation. Out-
spokenly dramatic beyond comparison.

Five dramas told in one—threaded through the ages with the cord
of woman's love and woman's faith.

Nine acts—just nine—and even they don't seem enough.

THE MOTIVE OF A MASTERPIECE:

Throughout all the years since the dawn of time
We have lived and loved—we two.
We have laughed and cried
We have lived and died—we two.

PROGRAM READER

(For insertion in your program the week before you show "Man-Woman-Marriage")

With more than ordinary pictures we announce the pre-
sentation of "Man-Woman-Marriage," the biggest motion picture
of the year, at this theatre next week. A special First National
attraction directed by Allen Holubar and starring Dorothy
Phillips, this production has been aptly termed a mighty mile-
stone in motion pictures. There could be no better name for a
picture that is at once a wonderful romance and drama of
mother-right, told from a woman's heart, combined with
vast spectacular moments wherein thousands of actors, pagan
dancers and barbaric beauties, prelude to the maelstrom of
the courts of Caesar are contrasted with the life of today; the
fights of the Amazons of old, who were legged, bare-
armed, bare-chested into battle with the men of today, with the
fight of our women against the shadow of the past, made marriage
and man-made divorce. The story is one of nine unforgettable
acts, and there is not a moment of it in which does not carry
heart-appeal, breath-taking thrill, tensest drama, delightful
humor, or inspiring vastness.

**Men, Women and Animals Appear
in Thousands in Big Production**

Thousands of men and women, bar-
back riders, Amazons, barbaric dancers,
pagan beauties! Thousands of horses,
with monkeys, lions, tigers, chimpanzees,
and bears besides. These are the mighty
army which Allen Holubar used in the
magnetic sequence of drama, revelry,
riot and sex-antagonism of "Man-
Woman-Marriage," the stupendous First
National attraction that marks a new
milestone in film production in America.

Starring

Dorothy Phillips
REGENT THEATRE
Week Commencing Monday
A FIRST NATIONAL Attraction

A Mighty
Milestone in
Motion Pictures



Cut No. 19

Special Art Etchings For
Sale by Art Dealers, Drug
Stores, Notion Stores, Book
and Department Stores.

These three engravings from
the designs by Mr. Leone
Bracker are presented as
works of art. They are
14" x 22", and do not contain
anything in the nature of ad-
vertising copy, but are pre-
pared for framing and use as
home decoration. Accom-
panying them is another card
to be used as a selling card
by the merchants who place
these unusual pictures on sale
at 25 cents each.

They can be obtained
through the First National
Exchanges and should be dis-
tributed to stores on a sale or
return basis. The Bracker
designs have been a topic of
wide conversation in art cir-
cles and are of such popular
appeal that they should have
a big sale. The additional
advantage to the exhibitor is
that their display in the win-
dows of stores selling them
will have a direct publicity
value for the picture.

Herald:

Special big show style.

Window Card:

14" x 22", printed in two
colors.

Slides:

Four glass slides incorporat-
ing unusual and striking de-
signs in full color.

Special Trailer—200 feet
long.

A powerful selling argument
presented attractively from
the screen. Just enough of it
to whet public appetite and
centre their interest on the
big coming attraction.

Accessories:

Music cue sheet.
Set of Press Photos.
Set of Star Photos.
Set of Stills from Bracker de-
signs for use in newspapers
and advertisements.
Special mat of mailing card as
illustrated in this press sheet.



1/4 Col. Size No. 22
1 Col. Size No. 23
2 Col. Size No. 26



1/4 Col. Size Cut No. 24
1 Col. Size Cut No. 27
2 Col. Size Cut No. 25

New Stock Cuts of Dorothy
Phillips and Allen Holubar.
Obtainable in half-column, one-
column and two-column sizes.

The Drama-Eternal! A Triumph of Mother-Right.

Clothes May Make the Woman, But Not the Star

Dressing for Screen Presents Big Problem for Dorothy Phillips

Of what avail are beautiful feet unless they are well shod? "None, unless the part calls for bare feet," says pretty Dorothy Phillips, talented star of Allen Holubar's "Man-Woman-Marriage," the Associated First National production at the Theatre.

"Clothes," continues Miss Phillips, "cannot make an actress but they are able to help her in various ways—enhance her beauty, indicate her taste, point out her refinement and add to her personality, as well as make the scene more pleasing to the eye."

"A becoming wardrobe is never out of place—least of all on the screen. The vast majority of modern screen dramas call for good taste in clothing. The woman who cannot choose clothes with good taste and wear them with grace is unable to withstand the supercritical camera eye."

"The actress who is possessed of a graceful body loses her physical charm unless she gowns herself becomingly and appropriately to the occasion. If she is thoughtless in her dress the camera lens will not fail to flash the message to the screen and even to exaggerate the wearer's carelessness."

"Dressing for the screen and dressing for the stage are two vastly different propositions. Quite a few stars of the legitimate have made their hits through the use of freakish wardrobes. Such dress on the screen would hold the actress up to ridicule."

"A few stars of the legitimate have attained a fair degree of success without becoming wardrobe, but no screen artist is able to get by unless she dresses in good taste and wears her gowns becomingly. The reason for this is simple. Women of the legitimate are always at some distance from the audience, and slight defects in wearing apparel are not so apparent."

"But the motion picture artist! She is different. Such an artist must undergo the critical inspection which a 'close-up' affords an audience. The highly critical and flint-hearted camera lens overlooks no fault. Rather, it hands a magnifying glass to each member of the audience and invites microscopic examination."

"The woman of the stage has her voice with which to attract the attention of spectators to her role, but the screen actress is silent and there is no shield with which she can cover faulty attire. A charming voice often focusses the entire attention of the audience, but the pictures invite criticism of dress. This makes an added demand on the woman of the screen. She must not only act her role but she must look the part."

"But this is not the only handicap the screen star works under. She must not only dress in good taste but she must have a distinct knowledge of the vagaries of the camera and meet them. No amount of persuasion on her part can deter the camera from making dark blue or red look black. A pale tint of yellow shows up on the screen as white and a number of other pale colors register only as gray."

"She must know what colors impart life to the screen reflection and she must pass up opaque and dark colors unless she desires to appear in drab or dull attire."

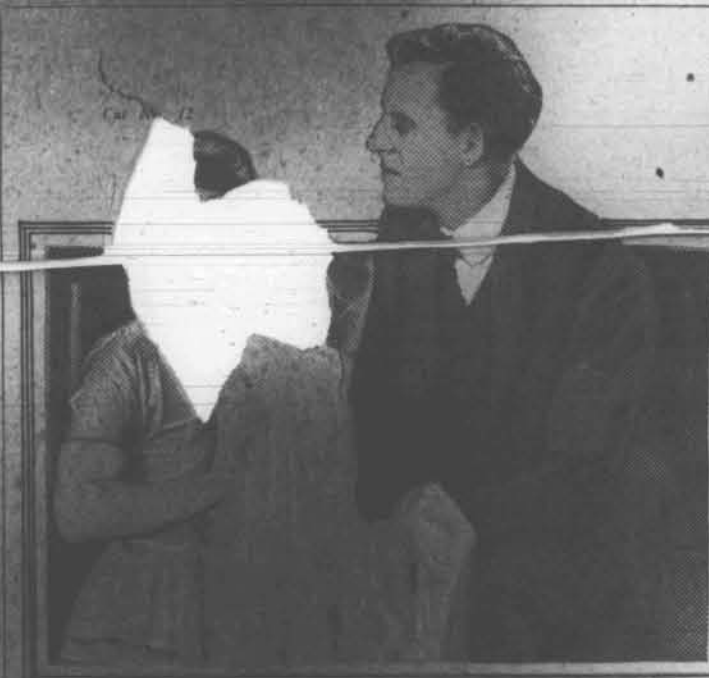
"To add to all other obstacles of screen dress she must remember that the camera lens is an aristocratic monocyte. It demands the best and most expensive of materials. If she wears rhinestones instead of diamonds she must back them with velvet or satin. For ideal reproduction the lens demands pearls instead of ordinary beads."

"Silks, satins and velvets meet the approval of the camera, but the cheaper, or even less expensive materials, shows up at a great disadvantage. The camera approves of delicate hand-made lace but utterly rejects cheap imitations."

"Call it retribution for the large salaries drawn by stars, or look on it as a mere idiosyncrasy of the camera lens, it amounts to the same in the end—a material reduction in net income of the artiste and a constant worry to the star who wants to make sure that she looks well on the screen."

The Secret's Out. Dorothy's Name Isn't Phillips

Dorothy Phillips, star of "Man-Woman-Marriage," the Allen Holubar-Associated First National drama-eternal, was christened Dorothy Gwendolyn Strieble, and was a Baltimore society girl. When she joined a Baltimore stock company in minor roles, she adopted the name Dorothy Phillips and has stuck to it ever since.



Scene from Allen Holubar's Production "Man-Woman-Marriage" starring Dorothy Phillips

Weepy, Weepy Little Star; Beware Lest Tears Your Fortune Mar

A Talk of Movie Maidens by Allen Holubar

If pictures were confined to only one stage is straight dramatic acting. This presents a wide range of interpretations and is most exacting. It calls for all the art and artistry of all other types combined and certainly demands a far greater share of talent.

This is the rarest type to be found, and though a new star springs up every day, it is not often that she can be correctly termed as a dramatic actress. Often a woman of limited ability attempts this sort of work and fails where she might have made a great hit if she had stuck to the one particular line wherein she excelled.

I would suggest to girls with screen ambition that they make a careful study of themselves and try to determine wherein they are particularly gifted. When they have found out they should work only along such lines. Because someone has told you that you resemble Mary Pickford don't let yourself believe you are a second "Mary Pickford." That young lady is a particular type who, to my mind, will never be displaced and certainly you would not want to be second to anyone in your work. Don't imitate; be yourself and famous for yourself not mimicry.

There's room for more stars, but they must be artists—not imitators.

Star Scores Triumph of Versatility

Dorothy Phillips Appears as Woman of All Ages

Dorothy Phillips, the superb emotional actress with a string of successes to her credit, demonstrates her versatility as never before in Allen Holubar's "Man-Woman-Marriage," the young producer's latest super-feature, sponsored by First National, which comes to the Theatre

She is seen as a lovable young girl with ideals of true affection; as a drudging housewife; as a society butterfly; then as a mature woman of national affairs; as a cave woman clad in leopard skin of the Neolithic age; as a headstrong young miss of the age of knighthood; as the Queen of the Amazons when women ruled and as a Christian slave at the court of the Roman Emperor Constantine.

She wears in turn a different costume and is called upon to enact big emotional parts in each of the different types she portrays.

Only a finished actress, such as Miss Phillips, could handle this wide diversity of roles with the perfect ease with which the star of "Man-Woman-Marriage" encompasses them.

Big Cast for "Man-Woman-Marriage"

Dorothy Phillips, exquisite star of Allen Holubar's great First National drama-eternal, now being presented at the Theatre, has the support of a remarkable cast in "Man-Woman-Marriage"—the photoplay sensation of a decade.

In the selection of the magnificent cast the entire motion picture field was combed with the object of affording this picture the best talent of the screen. Without regard to expense Allen Holubar secured the services of the men and women best fitted to portray the lesson this film cannot fail to teach.

Among the great array of histrionic artists supporting Miss Phillips are: James Pickwood, Ralph Lewis, J. Barney Sherry, Robert Cain, Margaret Mann, Shannon Day, Emily Cletcher, Frances Parks and "Pearl" Jackson. To these must be added Marion Morgan and her famous dancers.

The salary of this great cast, alone, would equal the total expense of the production of an average screen drama. "Man-Woman-Marriage," eight months in the making, cost to produce \$100,000, an average of \$4000 per foot. This makes it the most expensive picture ever filmed.

Marion Morgan, creator and director of the celebrated Morgan dancers, became so enamored with Hollywood during her recent four weeks' stay at the Hollywood Studio, where she directed the special dance features for Allen Holubar's big cinema drama, "Man-Woman-Marriage," released by the Associated First National Pictures, Inc., that she has decided to make California her permanent home. In beautiful Beverly Hills she will build her home in classic Greek architecture.

Was Shakespeare behind "Man-Woman-Marriage"?

Holubar Follows Bard's View-point of Woman's Strength

"Man-Woman-Marriage," Allen Holubar's Associated First National drama-eternal, starring Dorothy Phillips at the Theatre, is a picture inspired by the progress of modern woman and a sterling tribute to the attributes woman has always possessed despite nonrecognition by the modern dramatist.

Director Allen Holubar, who produced this greatest of cinema dramas, received his inspiration not from writers or exponents of suffrage but from tribute paid women centuries ago by the greatest of dramatists—William Shakespeare.

Throughout the greatest works of this great scholar of human nature woman has been set before an admiring world as a figure of strength. Shakespeare's heroines have been strong women with the exception of Ophelia.

His Portia, Juliet, Rosalind, Desdemona, and even Lady Macbeth, were most energetic beings; they were the central and dominant figures of the intricate plots woven with such skill. In fact Shakespeare's works have lived because of their humanness and not because of historic value.

On this theory Allen Holubar has woven this great drama about a woman—a woman of strength but no stronger than any other woman who takes advantage of her natural characteristics. Dorothy Phillips, as the girl, Victoria, ably demonstrates the strength with which woman is imbued, but too often fails to recognize. Woman is weak through tradition and custom and not through natural endowment.

Woman's Influence on Man Shown in Drama

"Man-Woman-Marriage" Pictures Feminine Fall and Rise

Those who doubt the world has progressed during the last two thousand years should witness the showing of Allen Holubar's famous Associated First National production of the eternal-drama "Man-Woman-Marriage," starring the talented actress, Dorothy Phillips. The picture is now at the Theatre.

"Man-Woman-Marriage" is a condensed history of the world's progress—a screen epic and proof positive of woman's subtle and benign influence over the destiny of mankind.

In the retrospective Roman scenes of this stirring modern story, beautiful Dorothy Phillips is seen as a Christian slave girl at the court of the Emperor Constantine. In the mighty splendor of this potentate's magnificence is pictured the decadence of civilization—the period when man lived for pleasure. It is the period whose unrestrained orgies were notable even in the reign of an Augustus Caesar. In striking contrast is Dorothy Phillips in the role of a despised and tortured slave steadfastly refusing to

We've never before presented a motion picture for a two weeks' season, because we've never before seen a production that is truly meritorious as "Man-Woman-Marriage."

Allen Holubar presents

RIALTO
FIRST WITH FIRST NATIONAL PICTURES

First Grand 2 Weeks' Season

For the women who struggle for Mother-Right as the women of all ages have done, strong in their faith and their love!

For the men who mock and deny that Mother-Right as men have since the world began!

Allen Holubar's
Drama-Eternal, starring
DOROTHY PHILLIPS

The Love Story of the Ages

Thousands of Players, vivid drama, sweeping panoramas of life and strife.

Cut No. 6



9 UNFORGETTABLE REELS

Barbaric beauties. Pagan dancers. Thousands of scenes that thrill and thrall. The screen's newest marvel—beyond comparison with anything that has gone before.

A FIRST NATIONAL ATTRACTION

Art Etchings for Sale in Department Stores



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Not One Came from New York

What part of the country produces the best dramatic talent? It has been said that most of the noted personages of the screen come from New York, but the biggest production of the year has just been completed and not one of the people who contributed to its success was born in Gotham. The production is Allen Holubar's "Man-Woman-Marriage", which the noted director has just finished for First National release.

Miss Dorothy Phillips, the star, was born in Baltimore; James Kirkwood, her leading man, was born in Grand Rapids, Mich. Barney Sherry, another of the principal players, is a native of Germantown, Pa.; Valerie de Chevallier was born in Paris; Allen Holubar first saw the day in San Francisco.

Dresses Cost Fortune

The magnificent wardrobe of Dorothy Phillips cannot fail to excite the wonder and awe of the women who witness Allen Holubar's big First National production, "Man-Woman-Marriage." Miss Phillips is seen in more than a dozen of the latest creations and a large number of costumes of past periods.

The dainty star wears every one of them, from leopard skin to the modern gown. The star's costumes, alone, are said to have cost a small fortune. Special designers worked for months on the modern portion of the wardrobe and a number of costumers spent weeks poring over old books and manuscripts in order to design gowns true to the period in which they are worn in the story.



Scene from Allen Holubar's Production "Man-Woman-Marriage" starring Dorothy Phillips

Weepy, Weepy Little Star; Beware Lest Tears Your Fortune Mar

A Talk of Movie Maidens by Allen Holubar

If pictures were confined to only emotional types what dreary, morbid and heavy things they would be! No matter how serious a picture is, it should have a certain element of humor to lighten it up. This humor must be furnished by types far different from the ones who are producing the tears.

There must be the serious emotional type, the appealing type, the ingenue, the vampire, the "heavy". Each has a part to play and each has an equal chance to win both fame and fortune. Some of the stars of today have attained their success because of their ability to appeal to the heart or to arouse pathos. Then there is the ingenue whose vivacity and youth are her main attractions. The best vampires are careful not to overdo their part because they know they will make themselves repulsive and the "heavies" must also proceed with care in order that they do not bring down the fruits of their villainy upon their heads. The successful emotional actress must play her role well or her fame will be wiped out by her own tears. All the world sympathizes with a woman who weeps well, but a woman who weeps clumsily becomes an object of ridicule.

The hardest acting on either screen

of "Man-Woman-Marriage" en-

Big Cast for "Man-Woman-Marriage"

Dorothy Phillips, ex-wife of Allen Holubar's first National drama-entertainment, presented at the Theatre, has the support of a remarkable cast in "Man-Woman-Marriage"—the photoplay sensation of a decade.

In the selection of the magnificent cast the entire movie field was combed for the object of affording the picture the best talent of the screen. regard to expense Allen secured the services of men and women best fitted for the lesson this film can teach.

Among the great arraigning artists supporting Phillips are: James Kirkwood, Ralph Lewis, J. Barney Robert Cain, Margaret Shannon Day, Emily C. Frances Parks and "Peacock" Marion Morgan and her dancers.

The salary of this great alone, would equal the expense of the production of a feature screen drama. "Man-Woman-Marriage", eight months making, cost to produce, an average of \$4000 per foot. This makes it the most expensive picture ever filmed.

Marion Morgan, creator of the celebrated dancers, became so enamored with the picture that she stayed at the Hollywood Studio, where she directed the special dance features of Holubar's big cinema drama, "Man-Woman-Marriage", by the Associated First National Pictures, Inc., that she had to make California her home. In beautiful Beverly Hills she will build her home in Greek architecture.

exception of Ophelia. His Portia, Juliet, Rosalind, Desdemona, and even Lady Macbeth, were most energetic beings; they were the central and dominant figures of the intricate plots woven with such skill. In fact Shakespeare's works have lived because of their humanness and not because of historic value.

On this theory Allen Holubar has woven this great drama about a woman—a woman of strength but no stronger than any other woman who takes advantage of her natural characteristics. Dorothy Phillips, as the girl, Victoria, ably demonstrates the strength with which woman is imbued, but too often fails to recognize. Woman is weak through tradition and custom and not through natural endowment.

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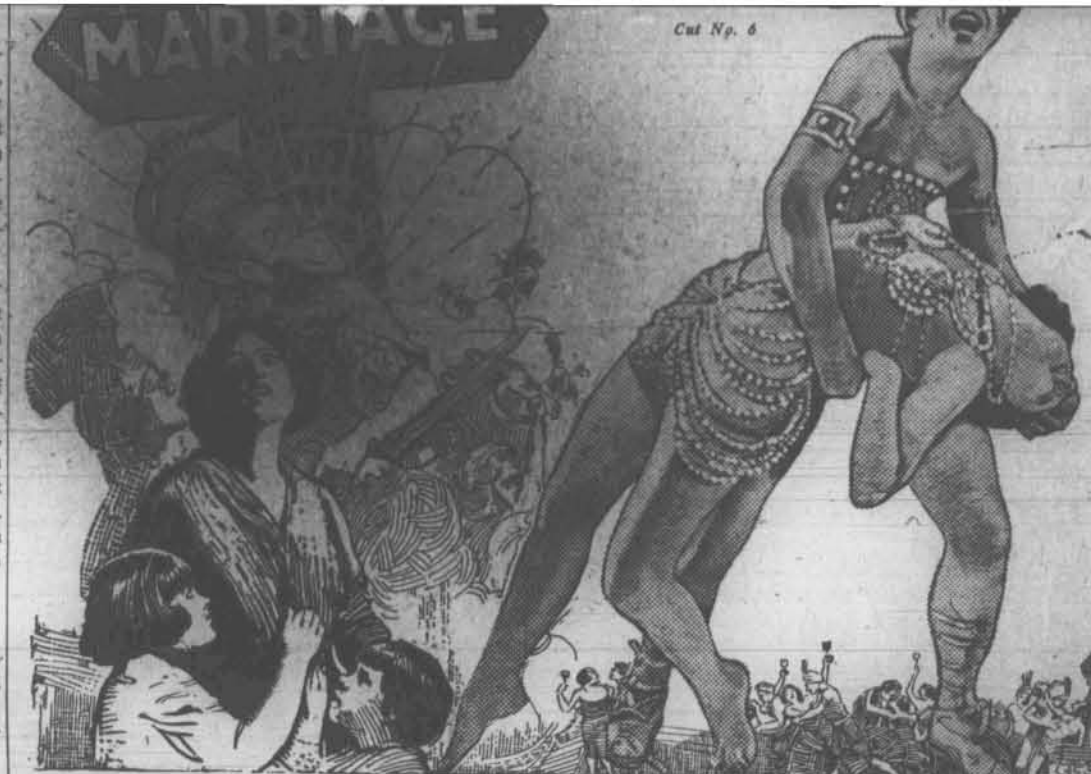
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Down through the ages, as depicted in "Man-Woman-Marriage", the talented Miss Phillips indelibly impresses the spectator with the influence for good woman has wielded over man. In the modern story of this magnificent film, Miss Phillips is no less impressive in her role as a woman.

The story is strong and convincing, and the work of the star stamps her as an artist of rare talent and ability.

Director Presents Pigeons to Park—By Accident

Chatsworth Park, Los Angeles, locale of the matriarchal sequence of Allen Holubar's Associated First National production, "Man-Woman-Marriage", starring Dorothy Phillips at the Theatre, now possesses the most beautiful flock of pigeons in a wild state. For months before the taking of these scenes hundreds of pure white pigeons were collected throughout the west. Weeks before the scenes were "shot", the birds were taken to the rocky cliffs of Chatsworth and taught to make their homes there. When the picture was completed, it was found impossible to catch the pigeons again, and consequently they were left in the mountain fastnesses of this natural park. The flock was valued at many hundred dollars.



9 UNFORGETTABLE REELS
Barbaric beauties. Pagan dancers. Thousands of scenes that thrill and thrill. The screen's newest marvel—beyond comparison with anything that has gone before.
A FIRST NATIONAL ATTRACTION

Art Etchings for Sale in Department Stores



"Thy Will Be Done"

A NEW series of art etchings is opened by the reproduction of the famous Leone Bracker designs as art etchings. The set consists of three engravings carried out in a fine line, and designed for framing and home-decoration. Mr. Bracker is one of America's most famous artists and these plates have already attracted wide interest in art circles. They are 22 inches and are obtainable at all First National exhibitors. The price to the public is 25 cents per etching. Accompanying them is a special new art series which is already in the hands of the public. The advantage to the public is that the plates will not only go into the homes but will be used by merchants. None of the pictures are of the same size.



"A Fool There Was" Selling Card



Scene from Allen Holubar's Production "Man-Woman-Marriage" starring Dorothy Phillips

Jinx Day Out on Holubar's Lot

A hard afternoon's work in the making of Allen Holubar's First National production, "Man-Woman-Marriage", starring Dorothy Phillips at the Theatre, was lost when the cameraman lost his balance on the edge of a California mountain stream and dropped the camera into the water while endeavoring to regain his footing. The film was so thoroughly drenched that it was necessary to take the scenes over again the following day.

Started A Row at "Millionaire's Row"

Orange Grove Avenue, the famous "Millionaires' Row" of Pasadena, Calif., rated as the wealthiest small city in the United States because of the number of retired capitalists who have come there to live amid Southern California sunshine, was used as a location by Allen Holubar for many of the modern scenes in "Man-Woman-Marriage", the young producer's first independent super-production for Associated First National.

Dancing Girls picked for Physical Charms

Lovers of the aesthetic dance will find delight in "Man-Woman-Marriage", the famous Allen Holubar First National production, starring the talented artiste Dorothy Phillips. In the making of the barbaric scenes Allen Holubar secured the services of Marion Morgan, world famous dancer, and her dancing troupe of young women and men. The girls were picked for the occasion because of their physical pulchritude and ability in the terpsichorean art.

How Dooley played to 31,700 in 125,000 town in 6 Days

Centered All Efforts on One Week's Advance Campaign and Broke All Records

"Man-Woman-Marriage" was handed to Chas. L. Dooley, managing director of the Fabian theatres in Paterson, New Jersey, a town of 125,000. At the same time he was given \$1,000 to spend in advertising and exploitation, and requested not to do anything that could not be done by any other exhibitor in America. There was to be no mention at all of the fact that this was the first screening of "Man-Woman-Marriage" in the United States, no hint that it was a trial run. He was to treat it just as though he had booked it in the ordinary way, and Mr. Dooley went after it. His theatre accommodates 2,200. He played to a total of 31,700 people for the six days, these being no Sunday shows in Paterson. Mr. Dooley spent \$771.36 on advertising—and cheerfully paid a bill for \$250 for damages done to the theatre when the crowd tore the doors off the hinges trying to get in on the third night. This is how he did it.

First of all he took ten twenty-four sheet stands in the most prominent positions in Paterson and posted one hundred black one-sheets in spaces there, on contract every week.

The Biggest Picture of the Year comes to the Regent Theatre January 24th.

There was no mention of the name of the production at all, and after these had been up a week he covered them out with the Bracker twenty-four sheets on "Man-Woman-Marriage" which remained up for the week of the run.

"I have never yet seen posters that hit as hard as those of Bracker's," says Mr. Dooley. "The people just stood around and stared at them. They couldn't help it. In fact, whenever I got a spare moment I used to go out and look at them myself. They certainly were powerful advertising." The picture was scheduled to open on January 24th, and up to January 17th the yellow teaser poster was the only shot that had been fired. But thereafter things got whizzy, and can best be set down in diary form.

Monday, January 17th.

Posted twenty-four sheets and other paper. Started slides and trailer on theatre screen.

Inserted eight two-inch single-column teaser advertisements in the morning and evening papers, incorporating the black milestone cut and the copy outlined in the small teasers in this press-sheet.

Centered full-page advance announcement in the house-organ.

Tuesday, January 18th.

Repeated teasers in newspapers, changing copy slightly.

Broke the story to the newspapers, and got big advance notices.

Incidentally secured spaces for the rest of the week from the advertising department and let the editor know just how much extra was being taken. Put first batch of lobby photos into vestibule, and started billing men putting out window cards and tack cards obtained from First National exchange. Smothered these over the town as much as possible.

A Mighty Milestone on Life's Highway

Watch for it!



Posted one hundred black one-sheets in spaces there, on contract every week.

Wednesday, January 19th.

Took four spaces each 4 inches by two columns in morning and evening newspapers incorporating the milestone cut and the news-interest copy shown in the press-sheet.



Caged Bridal Pair as Outdoor Stunt

For a startling ballyhoo, dress a man and a girl in wedding clothes and run a length of chain or rope around them. Then rig up a property cage, put the two inside, and send the whole outfit through the streets in a truck. The man and the woman must keep pulling away from one another as though trying to rid themselves of the marriage bond. The truck should be decorated with white paper bells, wedding streamers, and have old shoes and horseshoes strung behind it. The sides should bear signs announcing: "Man-Woman-Marriage" at your theatre, and the cage should have this copy on a large card attached to it: "Marriage seeks to bind Man and Woman with the equal bonds, but the Man places the heaviest shackles on the Woman. What happens when the Woman breaks those bonds in the name of Mother-Right?" Someone else can be in the truck throwing confetti over the caged pair, and if you have not the facilities for building the cage the stunt will be almost as effective without it.

Thursday, January 20th.

Wrote personal letters to the secretary of the local branch of the Woman's Federation, and to other women's organizations and to prominent people in town, bringing the picture under their notice. Increased newspaper space to 8 inches by 3 columns, using

Special Lobby Display

The most striking set of lobby photographs ever produced for a motion picture accompany "Man-Woman-Marriage." First there are seven beautiful reproductions of M. Leone Bracker's famous posters, carried out in sepia, approximately 30" by 40" each. They are not defaced by poster letters at the bottom. Get them, frame them, and display them in your vestibule before and during the presentation. After that, keep them—because they represent the work of one of America's greatest artists and are truly worth having.

Accompanying them is a set of twenty-four 11" by 14" stills, illustrating highly dramatic and spectacular moments in the picture, and bearing live selling copy. There can be no doubt as to the effect of anything else the sense of bigness and

Friday, January 21st.

Take lobby photographs to the printer and arranged with editor of the Sunday Chronicle to run the composite layout of Bracker posters (as shown in this sheet) on two pages of the illustrated section of the following Sunday paper space at 8 columns.

Saturday, January 22nd.

Use in small local weekly papers in little towns (other side of Paterson). Increased Paterson advertising to 10 inches by 3 columns.

Sunday, January 23rd.

Smothered lobby with photographs of "Man-Woman-Marriage" in preparation for next day's opening.

Took half-page space in Sunday Chronicle, using the 10 inches by 4 columns design and copy from press-sheet.

Noted with satisfaction the way the two pages of Bracker posters looked in the illustrated section.

Monday, January 24th.

Took half-page in the "Morning Call," using somewhat similar copy to his Sunday advertisement.

Had to go into theatre by stage-entrance on account of crowds.

Cut evening advertising to irreducible minimum and held it there for balance of week.

How It Finished

After that he was too busy at the theatre handling the crowds to be able to give any time to more exploitation that the landing of stories in the newspapers.

The result of his efforts is told straight from the box-office—for the six-day run (Theatre closed Sunday)—31,700 paid admissions.

Every exhibitor has a very fair idea of what the average weekly attendance is in a 2,200 seat theatre in a 125,000 town. And every exhibitor will realize just how many thousand extra admissions that 31,700 represents.

An advertising outlay of \$771.36 for a town of this size may seem a big figure, but Chas. L. Dooley proved just how much extra it is worth to the box-office. What he did can be done in hundreds of smaller or larger towns throughout the country by exhibitors who will give some of their time to a personal effort in exploiting a picture which has proved itself one of the most astounding attractions of the year.

Miscellaneous Suggestions

Try to induce a Judge in Divorce to hold up his decision until the man and wife see "Man-Woman-Marriage." Only close personal acquaintance with the judge could secure this, but there may perhaps be some exhibitors who can work it. An effective piece of advertising would be to come out with an announcement—a personal message to the judge—that you will be glad to screen the production for any husband or wife who are appearing before him in divorce, in the hope that such screening may provide a solution of their problem and a way to future happiness.

Secure window displays of wedding rings in jewelry stores and trousseaux in department stores, liberally accompanied by scenes from "Man-Woman-Marriage."

Print and distribute duplicates of marriage licenses or certificates in use in your town and imprint in red the lines: Before you sign your name see "Man-Woman-Marriage," the mighty motion picture at the Theatre this week.

Take the large three-column milestone cut, use it in a snipe, and paste it wherever possible two weeks in advance as part of your teaser campaign.

Striking Lobby Displays

The Bracker posters can be used as a striking lobby display for "Man-Woman-Marriage." Cover out the walls of your vestibule with flaps, divided into two panels on each side. Arrange one of the two six-sheet posters, and arrange the other in front of the panels. Paint the flap behind Three-Sheet "A" to represent a Roman orgy, and behind Three-Sheet "B" run a decorative design of babies' heads. The background for Six-Sheet "A" should be an impression of battle, and Six-Sheet "B" a suggestion of modern revelry. A foot in front of each erect a frame and drape it with blue and gold, so that your lobby will thus convey four separate scenes from the production. Cards in front of each should read as follows:

Three-Sheet "A." "The Birth of Bacchus." An orgy in the Pagan Courts of Rome.

Three-Sheet "B." "The Birth of Mother-Right." Woman achieves again the triumph of Womanhood.

Six-Sheet "A." "The Birth of Sex Antagonism." The mighty Battle of the Amazons.

Six-Sheet "B." "The Birth of Distrust." With love and home and wife forgotten.

You can connect the panels up with ribbons and use a large descriptive card along these lines:

Look into the heart of a woman and see the hopes of Mother-Right and the love-springs that have vibrated through the ages. Then look into the heart of a man and see love reckoned only in his rage, and woman's Mother-Right laughed at and denied. You'll see this contrast in mighty scenes of love and life, hate and strife in

"MAN-WOMAN-MARRIAGE."

At night suffuse the lobby with a red tint, and with green lights on the floor in front of the sets an excellent blending will be secured.

The Screen's Newest Marvel

Watch for it!



Unprecedented Exploitation Angles Open in "Man-Woman-Marriage"

"Man-Woman-Marriage" is essentially a photodrama of audience values. From first to last, right throughout the work of production, Allen Holubar kept in mind the things which make a picture new and in this picture he has served them up in a way that is distinctly new and refreshing. In addition to that he has not only found new angles to bear, achieved new angles of exploitation, and opened the way for new channels of exploitation. The picture is of universal appeal, and every exhibitor can find in it the possibilities as a money-maker. Out of it there are now a few scores and scores of ideas for exploitation, and the best ones to which the big lineup of exhibitors, and which accompany "Man-Woman-Marriage" can be put.

Using this sheet as a starting point, your advertising

Newspaper Advertising

Incidentally, the designs which is the production design from the picture as being different as possible. By using it in all your advertisements you will convey the "Man-Woman-Marriage" idea instantly.

Put your newspaper ads early and with your campaign with the

single-column teasers and increase to the four inches by two-column advertisements scattered through various pages of this sheet. These are designed to convey the dramatic, problematic, spectacular and human side of the production, and suggest its bigness as a whole. Continue to strike that note of bigness when you start on your larger ads, and attack it from every possible angle. On the purely publicity side there are stories here which should meet the requirements of all newspapers; and it is by using since anything dealing with the working side of production has been used that a special effort should be made to land the illustrated half-page as shown on page seven, telling of the Battle of the Amazons. This would also make good copy for a special half-sheet herald treated in newspaper style, if that idea appeals to you.

How to Use the Posters

The M. Leone Bracker posters reproduced on the back and front pages of this press sheet constitute one of the biggest forward steps yet made in the pictorial advertising of motion pictures, and are capable of a wide and effective range of uses, on the stands, as cut-outs and as transparencies. The Regent Theatre, Paterson, N. J., surrounded the posters with a special campaign. Two weeks prior to the opening date twenty-four-sheet stands were taken in prominent parts of the city and blocked out with yellow poster paper bearing in huge black letters the words:

The Biggest Picture of the Year Is Coming to the Regent Theatre, Jan. 24. Watch This Space.

These were displayed for one week, and then the Bracker twenty-four-sheets were posted over them. Curiosity aroused by the teaser poster centered big interest on the stands, and the Bracker posters sent the message over with vivid force.

* Because Mr. Bracker is famous throughout America as the creator of "Keep 'em Smiling" and other nationally-known posters, special editorial interest attaches to his entry into the motion picture field. The fact that the "Man-Woman-Marriage" paper is the first he has designed should be brought to the notice of editors for comment. Black and white reproductions without the poster-lettering are available at the exchanges for newspaper use, and for publication in a composite layout as indicated on the back and front pages of this press sheet, if you can arrange it.

Dear....

At the request of Mr. Allen Holubar and Miss Dorothy Phillips, I desire to bring under the notice of the members of your organization the forthcoming presentation of "Man-Woman-Marriage", a production which has a distinct and definite bearing on the advancement of women's clubs throughout the United States.

The social struggle between the sexes, the significance of woman's emancipation, the meaning of marriage in the modern community are questions which the world is endeavoring to solve more earnestly than before. In "Man-Woman-Marriage" Mr. Holubar and Miss Phillips have striven to throw some light on those problems which may aid society in reaching a solution of them. At the same time they are presented in a manner which combines actual entertainment with deep underlying thought.

Your cooperation in bringing this production under the notice of your members will be deeply appreciated by Mr. Holubar and Miss Phillips who value your judgment and criticism in an appraisal of what they have achieved.

Very Sincerely

You may be able to arrange a special night for women's clubs, or a women's night for certain rows of seats. Have them in your theatre for them at a special price. But bear this in mind: "Man-Woman-Marriage" is entertainment—and not propaganda for anyone, so while you interest

Theatre January 24th.

There was no mention of the name of the production at all, and after these had been up a week he covered them out with the Bracker twenty-four sheets on "Man-Woman-Marriage" which remained up for the week of the run.

"I have never yet seen posters that hit as hard as those of Bracker's," says Mr. Dooley. "The people just stood around and stared at them. They couldn't help it. In fact, whenever I got a spare moment I used to go out and look at them myself. They certainly were powerful advertising."

The picture was scheduled to open on January 24th, and up to January 17th the yellow teaser poster was the only shot that had been fired. But thereafter things got whizzy, and can best be set down in diary form.

Monday, January 17th.

Posted twenty-four sheets and other paper.
Started slides and trailer on theatre screen.

Inserted eight two-inch single-column teaser advertisements in the morning and evening papers, incorporating the black milestone cut and the copy outlined in the small teasers in this press-sheet.

Carried ten-page advance announcement in the house-organ.

Tuesday, January 18th.

Repeated teasers in newspapers, changing copy slightly.
Broke the story to the newspapers, and got big advance notices.

Incidentally secured spaces for the rest of the week from the advertising department and let the editor know just how much extra was being taken.
Put first batch of lobby photos into vestibule, and started billing men putting out window cards and tack cards obtained from First National exchange. Smothered these over the town as much as possible.

to 10 inches by 3 columns.
and evening newspapers incorporating the milestone cut and the news-interest copy shown in the press-sheet.

Monday, January 23rd.

Smothered lobby with photographs of "Man-Woman-Marriage" in preparation for next day's opening.



MAN-WOMAN-MARRIAGE

Caged Bridal Pair as Outdoor Stunt

For a startling ballyhoo, dress a man and a girl in wedding clothes and run a length of chain or rope around them. Then rig up a property cage, put the two inside, and send the whole outfit through the streets in a truck. The man and the woman must keep pulling away from one another as though trying to rid themselves of the marriage bond. The truck should be decorated with white paper bells, wedding streamers, and have old shoes and horseshoes strung behind it. The sides should bear signs announcing: "Man-Woman-Marriage" at your theatre, and the cage should have this copy on a large card attached to it: "Marriage seeks to bind Man and Woman with the equal bonds, but the Man places the heaviest shackles on the Woman. What happens when the Woman breaks those bonds in the name of Mother-Right?" Someone else can be in the truck throwing confetti over the caged pair, and if you have not the facilities for building the cage the stunt will be almost as effective without it.

Thursday, January 20th.

Wrote personal letters to the secretary of the local branch of the Women's Federation and to other women's organizations and to prominent people in town, bringing the picture under their notice. Increased newspaper space to 8 inches by 3 columns, using larger size of milestone cut.

An Irresistible
Mirror of the
Hopes of
Womanhood

Watch for it!

to 10 inches by 3 columns.
Cut evening advertising to irreducible minimum and held it there for balance of week.

How It Finished

After that he was too busy at the theatre handling the crowds to be able to give any time to more exploitation than the landing of stories in the newspapers.

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The Screen's
Newest Marvel

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STRAND THEATRE

"The Home of First National Exchanges"

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The social struggle between the sexes, the significance of woman's emancipation, the meaning of marriage in the modern community are questions which the world is endeavoring to solve more earnestly than before. In "Man-Woman-Marriage" Mr. Holubar and Miss Phillips have striven to throw some light on those problems which may aid society in reaching a solution of them. At the same time they are presented in a manner which combines actual entertainment with deep underlying thought.

Your cooperation in bringing this production under the notice of your members will be deeply appreciated by Mr. Holubar and Miss Phillips who value your judgment and criticism in an appraisal of what they have achieved.

Very Sincerely,

You may be able to arrange a special night for women's clubs, or a matinee, or apportion certain rows of seats in your theatre for them at each performance. But bear this in mind: "Man-Woman-Marriage" is entertainment—and not propaganda for anyone, so while you interest various social or political bodies in it do not

with by cut. Entirely using it in all your advertisements you will convey the "Man-Woman-Marriage" idea instantly.
All your newspaper space early and late in the campaign with the

which side there are stories here which should meet the requirements of all newspapers; and it is so long since anything dealing with the working side of production has been used that a special effort should be made to land the illustrated half-page as shown on page seven, telling of the Battle of the Amazons. This would also make good copy for a special half-sheet herald created in newspaper style, if that idea appeals to you.

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A Mighty Milestone on Life's Highway

Watch for it!



Cut No. 21

MAILING CARD

These scenes tell the wonders of

"Man-Woman-Marriage"

the greatest love story ever told

Its theme is the faith of women throughout all the Ages.

It pictures a triumph of Mother-Right in scenes of drama, humor and sacrifice.

It stands unparalleled in point of dramatic, spectacular, and human entertainment, with wonderful vistas of the Amazons of old, the pagan courts of ancient Rome, the "chivalry" of mediæval days, and the sweeping current that is life today.

Allen Holubar's Drama-Eternal, starring Dorothy Phillips
9 amazing reels that will grip you every minute
Strand Theatre--Week Commencing Monday

MRS. E. J. BRONSON,

123 Lafayette Street,

CHICAGO, ILL.



ALLEN HOLUBARS

DRAMA
ETERNAL

STARRING DOROTHY PHILLIPS

Cut No. 30

Extend your mailing list for "Man-Woman-Marriage" and vary your usual notice by using this card. Mats of the cut, in fine screen, are obtainable at First National Exchanges. Reproduced in a good double-tone brown, it will prove a most effective piece of mail advertising. Copy as outlined above is written with the idea of conveying the bigness, dignity, appeal and entertainment value of the production.

This document is from the Library of Congress
“Motion Picture Copyright Descriptions Collection,
1912-1977”

Collections Summary:

The Motion Picture Copyright Descriptions Collection, Class L and Class M, consists of forms, abstracts, plot summaries, dialogue and continuity scripts, press kits, publicity and other material, submitted for the purpose of enabling descriptive cataloging for motion picture photoplays registered with the United States Copyright Office under Class L and Class M from 1912-1977.

Class L Finding Aid:

<https://hdl.loc.gov/loc.mbrsmi/eadmbrsmi.mi020004>

Class M Finding Aid:

<https://hdl.loc.gov/loc.mbrsmi/eadmbrsmi.mi021002>



National Audio-Visual Conservation Center
The Library of Congress